FURY FROM THE DEEP

AN ADVENTURE IN SPACE & TIME

CODE: *R.R. Victor Pemberton*

North Sea 1972

When the TARDIS landed on the sea off the east coast of England, Jamie, Victoria and I reached the shore using a rubber dinghy. Examining a gas pipeline, I was puzzled to hear a heartbeat-like noise coming from within. However, unbeknown to us the beach was a restricted area of a gas refinery, and we were shot with tranquiliser darts by security guards and taken prisoner.

At the refinery base we learned that there had recently been problems with the pressure in the feed lines from the off-shore drilling rigs. Since I was seen fiddling with the pipeline, we were suspected of sabotage by the refinery chief, Robson, although his second-in-command, Harris, did not believe we were the culprits. The base was also losing contact with the rigs, but Robson stubbornly refused to halt the gas flow, even when I told him I had heard something moving inside the pipeline. Instead, he believed the problems to be purely mechanical. Harris sent his wife to fetch a file of papers supporting our argument, but on top of it was a clump of seaweed which stung her, and she became terribly ill. I went with my friends to examine her, but when we arrived we found her unconscious and the room filling with toxic gas.

Suddenly Victoria noticed that the seaweed was moving.

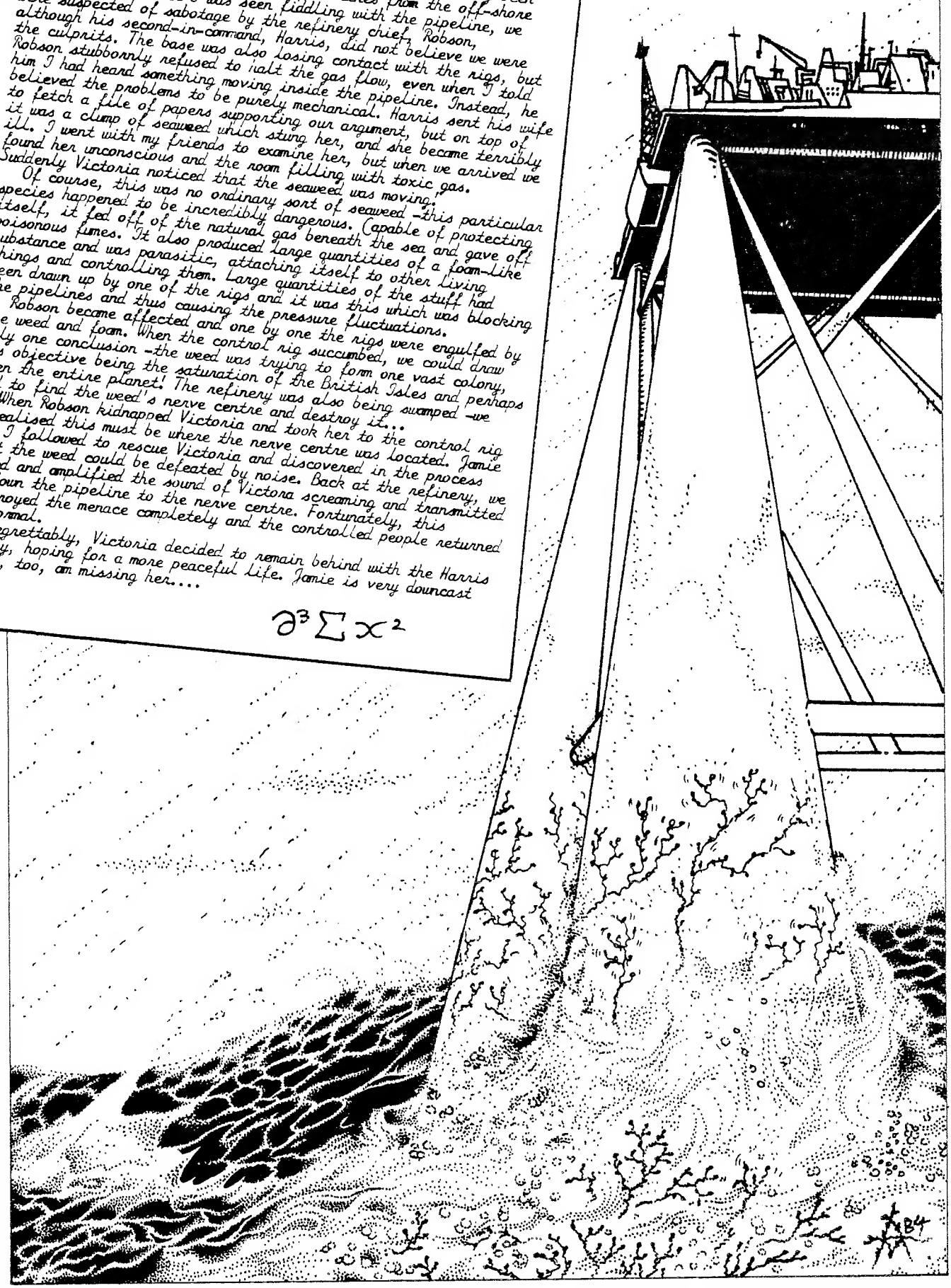
Of course, this was no ordinary sort of seaweed - this particular species happened to be incredibly dangerous. Capable of protecting itself, it fed off of the natural gas beneath the sea and gave off poisonous fumes. It also produced large quantities of a foam-like substance and was parasitic, attaching itself to other living things and controlling them. Large quantities of the stuff had been drawn up by one of the rigs and it was this which was blocking the pipelines and thus causing the pressure fluctuations.

Robson became affected and one by one the rigs were engulfed by the weed and foam. When the control rig succumbed, we could draw only one conclusion - the weed was trying to form one vast colony, its objective being the saturation of the British Isles and perhaps even the entire planet! The refinery was also being swamped - we had to find the weed's nerve centre and destroy it...

When Robson kidnapped Victoria and took her to the control rig I realised this must be where the nerve centre was located. Jamie and I followed to rescue Victoria and discovered in the process that the weed could be defeated by noise. Back at the refinery, we taped and amplified the sound of Victoria screaming and transmitted it down the pipeline to the nerve centre. Fortunately, this destroyed the menace completely and the controlled people returned to normal.

Regrettably, Victoria decided to remain behind with the Harris family, hoping for a more peaceful life. Jamie is very downcast and I, too, am missing her....

$\partial^3 \sum x^2$



DRAMA EXTRACT

The winter sun, its outline blurred by the dull greyness of a ceaseless drizzle, had dipped some twenty minutes below the horizon when Maggie Harris finally took her eyes from the sea. The wind which skated over the surface of the foam-crested waves was cold; cold enough even to chill the bones of hardened marriners, let alone the cotton clad skin of the young woman who now stood embracing its icy blast. Yet Maggie Harris felt nothing.

The twilight was as stark as it was foreboding, the fading of the daylight seeming almost to emphasise the whiteness of the waves as they crashed relentlessly against the lonely shore. The foam was much thicker now, the pounding waves almost concealed beneath an undulating carpet of frothing surf. Here and there fronds of weed were discernable, thrashing haphazardly along the water's edge, encroaching slowly but steadily upon the sloping beach.

In the gathering gloom, Maggie stared fixedly towards some invisible horizon. For all its eerie splendour, the spectre of approaching night was lost on her. Her senses were attuned to a different wonder - the slow pounding of a pumping heart. Not her own heart, but the heart of something lying beyond the range of human vision - something that was as much a part of her as she was a part of it.

A wispy fibre brushed against her wrist; one of the strands of seaweed which grew from her arms was protruding below the cutt of her right sleeve. Carefully, almost reverently, she brushed it aside.

She sensed that she was not alone on the beach. A figure, dressed in the uniform of a Euro-gas technician, crested the rise of a sandy hillock and stood for a moment regarding the motionless young woman by the shore. Slowly the figure negotiated a path down the beach, taking care to make as little noise as possible on the stone covered shale above the tideline. She made no move to greet the newcomer. There was no need. The same rhythm that pulsed and beat in her brain now sounded also in the mind of Chief John Robson. He stopped some five paces behind her. Then, without turning, Maggie spoke. Her voice was soft, barely audible. But it was enough...

"There is very little time. You know what you must do?"

"Yes," replied the refinery Chief, his voice, like hers, softened to barely more than a whisper.

Briefly Maggie turned her face to meet his.

"You will obey..."

Robson inclined his head, almost melancholy in his agreement. Satisfied, Maggie turned back to the seething tide and began stepping purposefully towards it. A strained look in his eyes, Robson watched as her footsteps took her down to the water's edge, and then beyond. A sharp gust of wind caught him on the cheek, but he ignored it. Such individual sensations seemed to have so little meaning now.

Like a sailor obeying a siren's call, the dark-haired woman strode oblivious through the churning tide. Soon the water was above her waist, but still her walk was calm and unhurried. It remained so even as her head bobbed above and then disappeared beneath the falling waves. There was no panic, no screams for help - just the roar of the sea, the churning of the foam, and the distant cry of a solitary gull.

STORY REVIEW

Gary Hopkins

Stories of terrifying sea monsters have infested Man's imagination for centuries. Ancient mariners told of gigantic sea serpents, ships' logs describe many encounters with such beasts, and even today there is widespread speculation about the mysterious inhabitants of Loch Ness in Scotland. So, having explored the legend of the Abominable Snowmen, it seemed only natural that 'Doctor Who' should plunge into the secrets of the deep.

Just when you thought it was safe to put the kettle on, Victor Pemberton set his nightmare vision of a very different breed of sea monster against the familiar modern background of North Sea (or in this case Euro-Sea) gas. The result was one of the most frightening 'Doctor Who' serials the BBC has ever dared to transmit, and about the best it had ever produced. If viewing figures were judged by the number of people who watched from between parted fingers or behind the settee - 'Doctor Who' is never better than when it causes sleepless nights - then 'Fury From The Deep' would surely have found its way into the Guinness Book of Records!

The TARDIS comes to rest on the surface of the North Sea, and its crew awkwardly make their way ashore. Using a sonic screwdriver, the Doctor inspects a section of pipeline nearby on the beach, and is puzzled by a sound which seems to be coming from deep within; a regular, pulsating sound - like a heart-beat! Before he can investigate, however, he and his two friends are captured by Euro-Sea security guards, brought before the man in charge of the refinery compound, Chief John Robson, and accused of trying to sabotage an emergency release valve. The Doctor learns of pressure fluctuations in the feed-lines from the off-shore drilling rigs and breakdowns in communications between the rigs and the shore. He also discovers that something now seems to be jamming the impeller beneath the refinery: the device which pumps in gas from the main pipeline out at sea. Robson insists that all this is due simply to "a mechanical fault", and even dismisses reports of heart-beat sounds emanating from the base of the impeller shaft as "hysterical nonsense".

It soon becomes clear to the Doctor and Robson's redoubtable Dutch technical adviser, Van Lutyens, that what is happening is due to something far more serious than just a simple mechanical fault. Victoria is attacked by a seaweed formation which emerges from a ventilation shaft in the compound, and the Doctor deduces that the weed creature, which must have been disturbed and drawn up from the sea-bed by one of the drilling rigs, is capable of exerting a strong telepathic control over its victims. As Van Lutyens says, "Whatever it is that's in the pipeline, that's jamming the impeller, that's taken over the rigs, is a menace and a threat to us all." The 'battle of the giants' begins as the Doctor tries to find and destroy the nerve-centre of the parasitic weed, but the battle is hard-fought and puts as much of a psychological as a physical strain on its human combatants.

Fear of the unseen and the unknown is a human weakness which this particular season of 'Doctor Who' had already done much to emphasise, and Victor Pemberton constructed his story using a merciless series of horror devices to ensure that his audience were kept on the edges of their seats. The tension is apparent from the outset as the TARDIS lands precariously on the sea, and it increases dramatically to an almost unbearable peak in the final episode.

One of the most effective horror devices employed in 'Fury From The Deep' is the 'heart-beat', which signals the approach of the weed creature and can often be heard throbbing quietly away in the background, concealed behind ventilator grilles and at

the ends of long, shadowy corridors. Van Lutyens, who has some of the best lines in the adventure, sums up the mood beautifully when he urges Robson to believe in the existence of a mysterious creature. "It's down there...In the darkness...In the pipeline..." Even Jamie is moved to observe that "there's something evil lurking down here" whilst he and the Doctor search for Van Lutyens at the base of the impeller. Director Hugh David piles on the tension with careless abandon, leaving the viewer wondering if the pounding heart-beat sounds are those of the weed creature... or his own!

"The weed is trying to take over all the rigs and form one vast colony," explains the Doctor, adding that its objective might be "the saturation of the British islands and, perhaps, in time the entire planet". In the final episode, Robson tells the Doctor that "You are going to help with the conquest of the human planet", but this is the closest the weed creature ever gets to stating its purpose. In fact, it really doesn't need to have a purpose at all beyond natural expansion. 'Doctor Who' has too many power-crazed megalomaniacs littering its history already, without adding intelligent seaweed to the collection. For the most part, though, the threat of the weed is very real and believable, and might have been of more interest to ecologists had it proved to be the result of industrial pollution channeled into the sea. As it is, the weed survives on natural gas being pumped through the Euro-Sea pipelines, and emits a toxic gas to protect itself, sometimes - horrifically - through the mouths of the humans it has taken over. But the Doctor doesn't learn the truth about the creature's origins, and we are left to wonder if it's a prehistoric organism, an unknown strain of parasitic seaweed or a mutant by-product of modern industrialisation.

'Fury From The Deep' is also notable as Victoria Waterfield's last adventure with the Doctor and Jamie. Already badly shaken by her experiences with Daleks, Cybermen, Yeti and Ice Warriors, she now encounters the nameless dread infiltrating the Euro-Sea compound and her nervous condition is pushed to its limit, this side of insanity. "Why can't we go anywhere pleasant?", she asks Jamie plaintively, "where there's no fighting. Just peace and happiness." Both the Doctor and Jamie note Victoria's frequent gazes into the middle distance and off-hand remarks like "I'm tired of one crisis on top of another". They realise, the Doctor more readily, that the young girl is unsettled and needs to establish herself in one time and place, and at the end of the story she resolves her dilemma, deciding to bid farewell to the Doctor and Jamie.

Victor Maddern plays the stubborn, hard-boiled Chief Robson who, like most stereotyped work-obsessed commanders, cracks under the strain in the second reel. To his credit, though, Maddern rises above the stereotype by giving Robson a human side during his lapses into gibbering hysteria. His close friendship with Megan Jones, the reasonable Director of the Eruo-Sea Board, also hints at a humanity he otherwise conceals beneath a tough exterior.

Robson's second-in-command, the slightly effete Harris, is a conscientious university graduate, good with figures but absolutely useless in a real crisis. However, his wife Maggie has been bitten by seaweed and walked into the sea, so he has good reason to behave in a panic-striken manner. Besides which, Maggie Harris and her "darling" husband leap at the chance of taking Victoria under their protective wing when the time comes to say goodbye.

The final scene shows Robson and his men resuming normal service; but one scene is missing...The camera pans down to the shoreline, where a frond of seaweed quivers... and a heart begins to pound...

SPACE & TIME

Editor.....Stephen James Walker
Art Editor.....Drog
Design Editor.....Deanne Holding
Cover.....Drog
Diary Page Art.....Andrew Martin
Contributors this issue.....J. Jeremy Bentham
John Bok
Gary Hopkins
Trevor Wayne

Distribution.....'CyberMark Services'
'Space and Time' devised by
Tim Robins and Gary Hopkins
'Doctor Who' copyright.....BBCtv
Editorial address.....9, Tall Elms Close
Bromley
Kent
BR2 9TT

SPACE & TIME

VICTORIA WATERFIELD

Trevor Wayne

One of the great strengths of the character Victoria was the simple fact that she was an eminently likeable young lady. Deborah Watling, who loaned the role her own good looks and cultured voice, was totally convincing as the Victorian teenager. The part of Victoria followed Miss Watling's earlier television success as Alice Liddel, perhaps better known as "Alice in Wonderland", and indeed Victoria might be seen as a development of the Alice character, for on her journeys with the Doctor she certainly had experiences as weird as any in Lewis Carroll's books.

The viewer could be forgiven for thinking that the part had been carefully thought out rather than being the "last minute" addition to the series that it actually was. A closer scrutiny of the character reveals many of the standard "'Doctor Who' girl" ingredients: young, petite, pretty (with subtle pin-up potential - perhaps rather more obvious in Deborah Watling's case than with any of her predecessors) and an orphan like Susan, Vicki and Dodo before her. Even the fact that Victoria had her origin in "the past" seems to fit into a pattern: Susan, an alien; Vicki, from the future; Dodo, contemporary; Victoria, from the past. The reason that Victoria didn't lapse into the vapid girl assistant like Vicki and Dodo was, I would venture to suggest, largely due to the acting of Deborah Watling.

In the scripts little was made of the fact that Victoria was a 'Victorian', much as Jamie remained an 18th Century Highlander only to those viewers who remembered his first story. The obvious differences between a well-bred and educated 19th Century English lady and a Jacobite rebel from the Highlands of Scotland hardly emerged at all. On such occasion as was provided for Victoria to correct her companion, her criticism would have been equally valid if directed at a contemporary character. There was always a feeling that both of the Doctor's travelling companions were from the past, but no constant details to reinforce their "historical" origins.

It has been suggested that a "relationship" developed between Jamie and Victoria. (When this point was raised with Fraser Hines at a convention, he rather boldly, in front of his then fiancee, now wife, countered: "Do you mean on screen or off?") Certainly Jamie was always looking out to protect his pretty young friend and they do seem to have become almost girlfriend and boyfriend due to the fact that circumstances had forced them together. However, in the end, when Victoria decides to stop travelling with the Doctor she does not ask Jamie to stay with her, either because she realises that he is relishing his adventurous life with the Doctor or because she does not want to deprive the Doctor of his loyal companion. If Jamie was falling in love with Victoria, sadly his feelings were not being fully reciprocated.

One of the things that Victoria is best remembered for is her powerful scream; and this says a great deal for Miss Watling's lungs as none of her predecessors had been at all averse to screaming. On one 'Junior Points of View' programme Deborah was faced with her elder sister Dilys, then the resident singer on 'Whistle Stop' with Roger Whitaker; Dilys read out a letter asking why Victoria was always screaming, to which her sister replied with a letter asking why Dilys appeared unable to stand still while singing!

In Victoria's final story it is the famous scream that provides the means of destroying the monster, thus excusing and justifying a whole lot of hysteria. Victoria remains one of the more memorable 'Doctor Who' girls, probably because, rather than the wilting violet that one might have expected, she was actually more plucky than her forerunners. We must not forget that when Victoria was born the Sun did not set on the British Empire, and even if a fellow is green and seven foot tall he is still expected to treat an English lady with respect.

I liked Victoria and I shared the sadness of the Doctor and Jamie as I watched her picture fade from the TARDIS scanner...

The day my knees turned blue . .

Frazer Hines, Jamie of Dr. Who, talks to Gay Search

1 5.25 PERHAPS the most famous pair of knees on television belong to Frazer Hines—Jamie in *Dr. Who*. Since December 1966, when Frazer joined the series, he's been wearing the kilt on location on Welsh mountainside and in icy seas—in temperatures below freezing. 'I always thought that the phrase "blue with cold" was a figure of speech,' says Frazer, 'but filming in Margate the other day my knees did literally turn blue! '

But Frazer is an old trouper—he made his stage début at the age of seven imitating Maurice Chevalier singing 'Louise.' 'I hate wearing rough things, and my mum made me a suit for the show that really was scratchy.

'So to stop my knees rubbing on the material I walked stiff-legged through the whole number and everyone raved "fancy a little boy of seven being able to do Chevalier's walk so well".'

Two years later he came to London and enrolled at the Corona Stage School where he was for nine years. His first television appearance was in BBC's *Huntingtower*; after that he was one of the busiest child actors around.

Frazer finds doing *Dr. Who* a lot of fun, but gets quite indignant if you call it a children's programme. 'It's getting better all the time and I think we ought to be on later in the evening.'

Frazer claims that his ambition is to play great romantic heroes complete with doublet and hose and brilliant swordsmanship. But even as he speaks, the smile on his face tells you that it's not quite true.

'I would love to be a comedian,' he says. 'It's a wonderful feeling hearing people laugh.

'I often see bits of *Dr. Who* scripts as a sort of Morecambe and Wise double-act. Imagine, me going up to Patrick Troughton, putting my arm around him saying, "My little short fat hairy friend . . . "'

Dr Who and the Fury from the Deep

1 5.15 REMEMBER the recent large-scale leak in the North Sea that sent such vast quantities of natural gas bubbling to the surface that it had to be set alight to warn off passing ships?

Some people claim that it was the result of the rig drilling there being blown adrift in a gale. But there are others who might have a different explanation.

In 'Dr Who and the Fury from the Deep,' the new adventure starting tonight, a company drilling for gas off the east coast of England has suffered a series of disasters.

The crews of their drilling rigs just aren't answering, although there is nothing wrong with the communications system. And there are small gas leaks and pressure is building up in the pipelines.

So when the refinery guards find Dr Who (Patrick Troughton), Jamie (Frazer Hines) and Victoria (Deborah Watling) apparently tampering with one of the pipes on the beach, they are immediately suspicious and in a mood to shoot first and ask questions afterwards.

Later, the Doctor and company are questioned by Robson (played by Victor Maddern) —an obstinate drilling man of the old school— and when the Doctor mentions just before they were arrested he heard something moving in the pipeline, Robson pooh-poohs the idea.

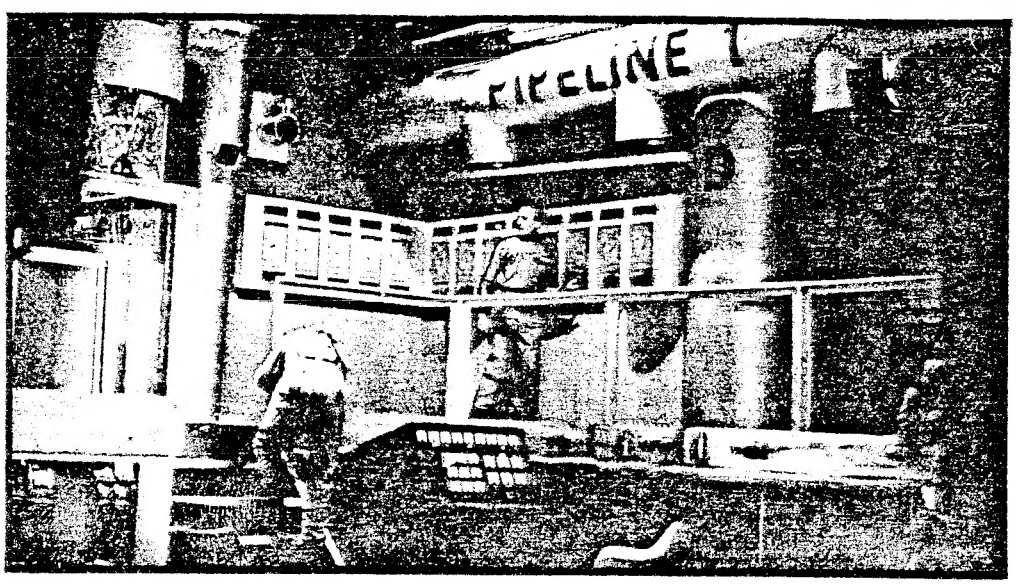
But events prove the Doctor's suspicions right. There was something moving in the pipeline—a form of seaweed brought up by drilling operations from beneath the bed of the sea. But it is no ordinary seaweed . . .

RADIO TIMES

ABOVE: This feature appeared in the issue dated 24th February to 1st March 1968.

LEFT: The story was previewed in the issue dated 10th to 22nd March 1968.

Robson



The main refinery control room

TECHNICAL OBSERVATIONS

A friend of Peter Bryant's since their days of working together in Radio, writer Victor Pemberton had at one stage been considered as the Script Editor replacement for Bryant when the latter's promotion to Producer became all but assured (see 'Tomb of the Cybermen' - Serial "MM"). The structure of his script for 'Fury From The Deep' reflects very much a Radio background, with conflict dialogue - the essence of 'soap opera' writing - being one of the main ingredients. It is to Director Hugh David, who had previously been responsible for 'The Highlanders' (Serial "FF"), that much of the credit must go for transforming this script into what is acknowledged as one of the most horrific 'Doctor Who' stories ever transmitted.

Location filming for the story took place at Skegness beach, the film crew having been granted permission by the Natural Gas Development Board to shoot on one of its gas platforms although not at any of its refineries.

Unlike the majority of stories this season, 'Fury From The Deep' did not call for a great deal of complex visual effects work. Although seen frequently throughout the six episodes, its effects were, in fact, quite simple, most of them being achieved with the use, by Visual Effects Designers Len Hutton and Peter Day, of the Department's fire fighting foam generator (see 'Enemy of the World' page "40-10"). Basically a fuel driven generator about the size of an industrial vacuum cleaner, this machine uses an impeller fan to draw in and compress air, which is then fed into a porous bag filled with a very rich soap solution. The bag inflates and, as it does so, the soap is pushed out under pressure as suds. Depending on the consistency of the solution, the suds can be made either thick or thin. Either way, the machine is capable of generating vast quantities of this foam in a very short space of time. The substance is non-toxic but can be difficult to control and takes some time to clear away, so all studio scenes involving this effect were shot on film at Ealing. The machine was also taken on location to enhance the natural foam often found on beaches.

The first five-and-a-half minutes of episode one were entirely on film, opening with the famous shot of the TARDIS landing on the sea. The police box featured in this scene was not the full-sized prop, but rather the quarter-scale version used previously in studio-based stories like 'The Moonbase' (Serial "HH") to give a false impression of distance from the ship. Small, and correspondingly quite light, it was easily attached to a helicopter's winching system and then filmed - using slightly soft focus to disguise the wire - being lowered gently onto the waves. With no comparison object in shot, there was nothing to give away its true size. The next scene is set "some time later", with the three travellers paddling ashore in a rubber dinghy.

As reported by some of the cast and crew, the day of the beach scene location filming was also Deborah Watling's birthday, the event being celebrated by a ritual tipping of Ms. Watling into a deep layer of foam by Patrick Troughton and Fraser Hines.

The Doctor's opening of a gas pipe inspection panel on the beach marked the introduction of a very special device - a sonic screwdriver. The panel itself was a Visual Effects prop fitted with special screws which could be turned manually from out of shot, such that they appeared to move of their own accord.

The end of the first episode location sequence, with the Doctor and his companions being stunned by tranquiliser darts, was a carefully directed mixture of film, video tape and inlay. The final picture had to show the three travellers being viewed on a remote television screen (inside the Euro-gas refinery) over which the hands of an unseen operator are guiding a cross-hair gun sight. Thus, in a studio still governed mainly by the needs of continuous recording, very careful timing was required to match up the running location film with the studio camera shot of the scanner console, onto which the film was being shown, and the moving cross-hair which was being mixed in by the inlay process.

The main set featured in this story was the refinery control room, from which the impeller chamber could be seen through a glass partition. This and a few of the smaller sets were reconstructed at Ealing for the scenes involving the foam. Each of these film sets had to be designed with concealed pipe inlets - usually culminating in a ventilator panel - through which the foam could pour out onto the set. For the big set, several such inlets were included to increase the rate at which it could be filled with foam in the final episodes.

For ease of control, all scenes involving movement by the parasite seaweed were also shot on film. The smaller pieces of weed were made of latex rubber and incorporated tiny inflatable air bladders so that they could be made to pulse when required. Additionally, as with the piece Maggie Harris throws onto her patio after she has been stung, small deposits of foam could be made to erupt from the weed by the careful positioning of tubes connected to a "bubble pipe" device, worked, in the best traditions of bubble pipes, by someone blowing air through a soapy solution.

Latex make-up shaped like seaweed was applied to the arms of those characters infected by the parasite. One complete seaweed costume was also made, though not to represent any specific character. This costume was worn by an extra who thrashed around in the foam to show the seaweed attacking its victims.

When the Doctor examines a frond of weed under a microscope, the same piece of stock film is seen as was used to depict the fungus in 'The Web of Fear' (see page "41-11").

As the weed invades the refinery "en masse" the picture cuts between live action Ealing footage of foam-drenched sets and model stages of corridors etc., equally inundated.

Hugh David was fortunate enough to be able to negotiate the hiring of two helicopters for filming of air-to-air shots on location. This facility enabled him to give an even more chaotic look to the Doctor's attempt to fly a chopper in episode six. Even so, the pilot of the machine carrying Patrick Troughton and Fraser Hines made full use of the occasion to show off his flying skills, Hines reportedly being most worried at the point where they only just cleared the height of the cliffs at Skegness.

In Victor Pemberton's original script for this story, the weed was killed by the amplified sound of Jamie playing the bagpipes. In the end, however, Victoria was given a final opportunity to demonstrate her screaming abilities, although - despite her nickname of "Leatherlungs" - the screams were not in point of fact Deborah Watling's. The sound was a radiophonic noise first used in the series when Polly imitates the voice of Amdo in 'The Underwater Menace' (Serial "GG").

The retreat of the foam, under impact of Victoria's screams, was accomplished, as it had been in previous episodes, by backwinding the film of it erupting from vents.

PRODUCTION CREDITS

SERIAL "RR" — SIX EPISODES — BLACK AND WHITE

PART 1	-	16th. March 1968
PART 2	-	23rd. March 1968
PART 3	-	30th. March 1968
PART 4	-	6th. April 1968
PART 5	-	13th. April 1968
PART 6	-	20th. April 1968

CAST

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Victoria.....Deborah Watling

Robson.....Victor Maddern
Harris.....Roy Spencer
Price.....Graham Leaman
Maggie Harris.....June Murphy
Carney.....John Garvin
Chief Engineer.....Hubert Rees
Van Lutyens.....John Abineri
Chief Baxter.....Richard Mayes
Quill.....Bill Burridge
Oak.....John Gill
Megan Jones.....Margaret John
Perkins.....Brian Cullingford
Guards.....Peter Ducrow
Derek Chaffer, Charles Finch
Technicians.....Robert Pearson
Bill Straiton, Bobby Beaumont
Vic Taylor
Walk-ons.....Roy Stevens
Terry Nelson, Michael Durham
Roy Pearce, Raymond Turson
Film sequences only....Keith Sissons
Wallace Wilding, Mike Smith
Tom Wadden

TECHNICAL CREDITS

Production Assistant..Michael Briant
Assistant Floor Manager
Margot Hayhoe
Assistant.....Pat Hughes
Grams Operator.....Laurie Taylor
Vision Mixers.....Derek Kibble
Clive Doig
Floor Assistant.....Barry Martin
Scene Supervisor.....Johnny Glass
Lighting.....Sam Neeter
Sound.....David Hughes
Technical Manager.....Reg Callaghan
Film Cameraman.....Ken Westbury
Film Editor.....Colin Hobson
Visual Effects.....Peter Day
Len Hutton
Costume Supervisor.....Martin Baugh
Make-up Supervisor.....Sylvia James
Incidental Music.....Dudley Simpson
Story Editor.....Derrick Sherwin
Designer.....Peter Kindred
Producer.....Peter Bryant
Director.....Hugh David